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FANTASY FIGHTERS MONSTER HAMMER

Tribute to Hammer Issue

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MONSTER MANIA

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The Man Who Could Cheat Death (Paramount/1959)



from the editor's desk

WE are only in our second issue of MONSTER MANIA and already we are faced with a major problem, finding fresh material. It seems that most publishers of monster magazines care not what kind of material is reproduced within the pages of their publications. How many more times can the "Frankenstein Story" be told? How many more times will the same stock shots of the immortal Bela Lugosi as Dracula be printed? How many more times will we see Willi O'Brien's Kong holding Fay Wray? How many more articles on "Shock Theatre"? Heaven only knows. I personally am very fond of the above mentioned, and I was also a robust fan of most of the monster publications, but what has happened? This field has been over exploited by heck publications, who through the grapevine heard that monsters were big, so they sat down and threw together a monster book, re-wrote their copy from old press books and went out and bought a handful of stills.

This is not a good magazine. It hurts the ones with merit. How many monster magazines do you think your local store will put on sale every month? Somebody has to suffer.

At one time there was a fairly good monster book, edited by a real pro, a man who has lived in and loved this field, an expert who with a free hand could have created an institution, but now even his magazine has dropped to the cellar, qualitywise, and offers next to nothing to the serious fan. We trust this is not the editor's doing, but most likely the vast shortsightedness of one of his superiors.

There is another quite good monster mag which every now and then comes out, usually bi-annually if that; but a mag with no frequency offers again very little to the energetic fan.

What are we of MONSTER MANIA going to do? For one thing we are going to try like mad not to rehash all the old material, we will try to give you as many unpublished pictures as we can. We will work! In short this is what it amounts to. Digging up good material and unpublished photos

is a big job. Very few editors love monsters as we do, and very few editors would take the time to really try to put together a first rate publication. Well we are not tired! MONSTER MANIA was in the works more than a year ago. Your editor traveled many miles gathering together unpublished material. In England he spent many hours at movie studios such as Hammer's at Windsor, where he took photos of the many elaborate sets, and scenes in progress. He also spent time with such personalities as Christopher Lee, Peter Cushing, and Andre Morell, finding out the tricks of their trades. Yes MONSTER MANIA will be different. It will stand alone, for it is the only trade publication for the real monster enthusiast.

We promise not to run feature articles on grade Z films such as "Frankenstein Meets the Space Monster" etc. We have received hundreds of requests asking us to run a filmbook of a classic movie in each issue. Request granted. In the next issue is the complete story of the Wolfman, with many never before published stills. We hope that you will enjoy it.

In this column each issue I will try to warn you what films, books, etc. to stay away from. So at this time let me warn you about a new hardbound book titled HORROR by Drake Douglas, Macmillan, \$6.95. To begin with Drake Douglas is not the author's real name, [and I have no idea who he is] and to quote the cover flap, "Drake Douglas is the pseudonym of a gentleman who has been deeply involved with horror throughout his life—and prefers to remain anonymous." After reading this mishmash of inaccuracies I can see why! Never in my life have I seen a book dealing with this subject have such possibilities and fall so flat. The author obviously hasn't seen any of the films he has written about for years, if he ever did see them at all. If the price of the book wasn't so much I'd suggest you pick up a copy just for laughs. Like the paragraph that begins "Mike Hammer Films of London . . ."

That's about all for now. See you next issue!

Russ Jones

MONSTER MANIA INTERVIEW: Terence Fisher

Horror is my Business

Director Terence Fisher passes some leisure time on the set of his greatest film, *Horror of Dracula* (1958/Universal). "Uncle Terence" is reading to a little girl who was featured in the picture. The unidentified stage hand in the background seems fascinated by Fisher's interpretation of the classic horror thriller before them.



The moment you put out the light, man reverts to the primitive . . . What is the cinema? It's the place where the lights are put out. Enjoyment of horror is one of the deepest things. Electric lights can't kill horror anymore than it can kill nightmares. And do you know what the worst kind of horror is? It's when you switch on the light and the ghost is still there.

In our world, of Hiroshima and Belsen, there are plenty of waking horrors. If you dig into peoples' minds, you'll find belief in ghosts, in vampires, in a great many things they don't believe in. We're not as materialistic and income-tax conscious as we think. At the moment our superstitions are tucked away, but come out sometimes in strange ways—sex crimes, black masses. Sometimes they're the results of genuine lunacy but usually they're an attempt to escape from society which is too well-ordered. So well ordered that as soon as somebody like Hitler rebels against it, out come all the hidden hatreds and fears.

Continental film critics acknowledge the English as the world experts in horror. It's because we're tired. Skyness breeds shadows and shadows breed vampires.

The Americans are different, they're brash; and their audiences don't like ghosts, they like monsters.

The written word is the basic of everything. Most important, the idea, and after that, the dialogue. You can rehash the dialogue as you go along—it's disgraceful to have to do this, but now and again you have no choice. Basically I say: "All right, this is, within its formula, a picture I can probably make something of." I've never accepted anything I couldn't believe in.

I favor a rather slow pattern to the story. Werewolf goes through three generations.

One ought to plan a film with costume and set designers before shooting; but I've never had the time or the money. There is the danger of over preparation, of loss of spontaneity; over rehearsal is the most terrible thing you can imagine. We do have a very close association between costume and set designer, though. And the cameraman is very important, of course. The cameraman of Phantom prefers what he calls natural, neutral color, whereas Jack Asher likes to go for strong color effects. And then you really have to stylize and discipline the colour. One hint of





The snarling Oliver Reed in the fantastic makeup of Leon the Werewolf — *Curse of the Werewolf* (Hammer—U.S./1961).

red in the wrong place and the audience isn't looking at the hero, they're looking at a patch of curtain (or something similar) and your whole effect is lost.

A director has a very loose control in low-budget pictures, and Hammer's are comparatively low budget. Bernard Robinson is a genius at revamping sets; colour brings the price up a little, not much. We shoot in from six to eight weeks, say 50 days. Robert Aldrich quoted 28 days for *Baby Jane* and they had a week of rehearsals before that. We had a one-day reading of *Jekyll* when it so happened that the artists were available and Michael Carter was wanted. Otherwise one character may kill another but the actors never meet!

I must work with the make-up artist on the master's faces. It's one sketch after another. He does any additional experiments on the face and we test on that. The werewolf makeup is based on the traditional conception. But the Frankenstein Monster with his do-it-yourself Monster stitches is very different from Karloff's nuts and bolts. We refused to have anything to do with anything mechanical. We wanted the monster to fit Chris Lee's melancholy personality. We wanted a thing which looked like some wandering, forlorn minstrel of monstrosity, a thing of shreds and patches, but in flesh and blood and organs—eyes and brains and arms and so on. The one case where I was afraid we'd gone too far was in *Werewolf*, with the syphilitic who gets stabbed over his chessboard. It's horrid when you see those warts with the hairs growing out of them, isn't it? But his face had to be an image of his soul. He was evil, rotting away.

The censor allowed everything about that man's appearance, but for one little detail. On the set the actor was fiddling about, just getting into the part, and I saw him scratch a flake of skin off his nose, and I said, 'That's it—do that when we shoot,' and he lifted a flake of skin off his nose and flicked it away with his fingers. And this one detail was not allowed to stand.

Film making is quite unlike the stage. There things can be ironed out during your period of rehearsal. But on the screen you can't sit down and predict exactly what you are going to do. I know Hitchcock says he does, but I don't believe him for a moment. Even your actors go in cold. In *Revenge of Frankenstein* there's a man in a hospital bed, with no legs because the Baron has cut them off to put them on his Creature. So the man sits with his arm coiled round just where his legs were, as if he would have like to rest his elbow on his knee but couldn't anymore. We only saw this on the floor. And did you notice the scene where Frankenstein lights the human hamster in front of the eye balls in the tank? He wants to demonstrate the movement of the dismembered arm in the adjoining tank. The reflection of the flame in the glass seems to be touching the hand. And you feel the helpless fear of these dismembered parts. This sort of thing can hardly be visualized at the script stage.

I start from the basis of the master scene. First there's a rehearsal and before I'm halfway through I know what we're going to do, because the physical movements of the actor determine the camera position. I don't think pre-planning is any good except for cer-

tain very fixed effects. First see how the people react and move to the decor and to each other, and then before you know what's happening the thing is beginning to mold itself. After all, you've talked to the actors beforehand and let them know what you're out to do. But after they've brought their personalities to it, then you control and break the scene into dramatic set-ups and start punctuating where you must.

I find personality so important; I like a more theatrical style than this realism. I like the Victorian period especially.

Most of what I learned filmwise was in the cutting rooms. That gives you a great sense of the pattern of a film, the overall rhythm. This dramatic rhythm is the basis of technique, of style. For example I've always involved the monster in the frame, planted him in the decor. I've never used the conventional style, where you keep harping on reaction shots and cutting away from him. I believe in building things up, naturally, but I've never isolated the monster from the world around, or tried to avoid showing him. The exception is *Phantom*; there was no reason to show his face, you'd seen the acid go into his face, you knew how pitifully he was in agony all the time. But in *Dracula*, of course we had to show the face and the fangs. And we did. But most of my films aren't horror films, you know. They're macabre, which is a little different.

Strangers of Bombay went wrong. It was too crude. The basic idea was the absolutely true story of thuggees. The producers felt it was better in black-and-white because it was a documentary story rather than a myth. But in the written word there was too much Frankenstein and Dracula and I was still with the previous approach.

I saw most of the original versions of my monster films when they originally came out, but I no longer had any clear recollection of them. They were re-shown at the studio but I wouldn't see them. I did see three reels of the Claude Rains *Phantom*, which I loathed. There are certain key scenes in *The Mummy* which you can't get away from, but the similarities are in the script only. I think Carol Reed once said that he doesn't see any films because he's terrified of being influenced, which I can understand. I'm terrified of seeing my own films, or I have been.

Chris Lee and Peter Cushing — I can't speak too highly of them. In fact to my mind the best films were those in the early days, with Cushing and Lee. Lee is a mime expert; he studied ballet at one time, and he can express emotion eloquently in the simplest physical movements, just in his walk. This is the secret of his Mummy and his Frankenstein Monster. The Mummy is swathed for the best part of the film, and yet, when he recognizes the girl whom he thinks is a reincarnation of the Princess he once loved, you can feel with him, even though he's dumb and his face is swathed. He never menaces her at all; he's saying, 'Come to me . . .'

I like working with Miles Myles. Give him two lines and he'll work throughout the scene. With real actors like him you sometimes have to say, 'Ok for God's sake you're overdoing it a bit' — but still, an



Christopher Lee, about to meet his fate, in *The Mummy* (Hammer—UI/1959).



Harbert Lom leaps to the stage in Hammer's 1962 remake of *Phantom of the Opera*.



THE CURSE OF THE WEREWOLF

Technicolor

Starring CLIFFORD EVANS OLIVER REED
YVONNE ROMAIN CATHERINE PELLER

A Hammer Film Production for UNIVERSAL INTERNATIONAL
HAMILTON FILM DISTRIBUTOR LTD.

amazing number of film actors really do think that if they're not speaking they can just go dead on you until their next line.

In some ways though I like those spacious days—the film in a period frame—when people had more time than they do now . . . and the era was damn good, because it was so full of hypocrisy. You can't make a modern Frankenstein because it's all happening anyway. They're making Frankensteins out of those blighters whom they're sending up in rockets and space capsules—they're the modern Frankensteins.

I go for basic things in drama. Fire is a pictorially very exciting thing, isn't it? And it's a very complete form of destruction. It has a certain spiritual sense. People talk about the purifying flame. And physical destruction makes a nice contrast with supernatural things. They're destroyed by the basic elements—earth, fire, water. Dracula is killed by a stake being hammered through his heart, or burned up by the sun. And after all, mental destruction makes physical destruction look mild, doesn't it?

Baron Frankenstein wants to create something. He has a great ideal, to create a perfect human being with a perfect brain and a perfect physique. He was after perfection—the tragic pursuit of perfection. He's ruthless only because of his ideals. Unfortunately he doesn't succeed. The thing fails and gets out of hand and takes charge of him.

Idealism is the only excuse he could have and it's a great excuse. Maybe I didn't plug his idealism enough. But he had only one aim in life, and he didn't care

whether he lopped somebody's arm off or took a couple of eyeballs out, because he considered the end justified the means.

Jekyll is indeed an idealist but Hyde is a complete brute from beginning to end. There's no redeeming feature in him. He loved every second of his crimes, and when he finally had an excuse to kill Jekyll's wife, he was delighted. Personally I would have written it differently . . . made him more horrible and given him some redeeming features. But that was the written word.

The monsters must outrage innocents or semi-innocents, because it wouldn't mean so much if they wronged hardboiled people. Or maybe it could . . . naturally that might be interesting.

Cushing was very conscious of all this. Cushing and Lee are very intelligent men. Cushing particularly is a very deep thinker. In *Curse*, which started out as a gaggle almost, the great temptation was for the actors to send it up, to overdo things. That's always the danger with these films. But once I'd told them to take it straight, they knew exactly what I was after.

Sex! Certainly Dracula did bring a bell of a lot of joy to a hell of a lot of women. And if this erotic quality hadn't come out we'd have been very disappointed. We tried to make the vampires a bit more human than they usually are. In *Brides*, they have the possibility of repenting even after death, or undeath. The process is very gradual, you see. At first there's the tainted stage; they know what will eventually happen to them if they go on but they say, 'Oh



One of the many elaborate scenes from *The Mummy*.

God, don't do it to me — do it again, please, please! Actually the French titles are better, *Mistresses of Dracula* or *Princesses of Dracula*, because they're not actually married to him. They can still break off the engagement. Cushing is the rationalist, the moralist who is trying to break an unholy pleasure. But a pleasure.

There is a redeeming feature in the Frankenstein Monster. His brain is damaged; he can't control himself. Christopher Lee didn't want to kill the old blind man. He was pleased with him, quite friendly. Then the silly old man got frightened and poked at him with his stick. Suddenly the monster's mind went wrong and he killed the old fellow. But he wasn't evil in any way at all.

Do I believe in the supernatural? Oh yes, certainly. I can't believe, I can't accept that you die and that's the end. Physically maybe it is a fact. But there's something about the mind that's more than that. It goes on, it must go on, in some other form perhaps.

Immorality isn't a particularly Christian thing. I wouldn't claim to be very much of a Christian.

Some people criticize the morality of my work. I've never been worried that my daughter's seen my films, although she was only 13 or 14 when *Revenge of Frankenstein* appeared. I'd rather she saw mine than some others. Films are still frightening when you know your father made them. You don't connect the two.

From a recorded interview with RAYMOND DUEGAN and JOHN CUTTS. (FILMS & FILMING)



Van Helsing (Peter Cushing) drops to the ground to protect himself from the Count in *The Brides of Dracula* (Hammer—UI/1960).



The Vampire Bat finds its mark — from *Kiss of the Vampire* (Hammer—UI/1963).

ONE MILLION YEARS B.C.





MANIA

Movie Review

ONE MILLION YEARS B.C.

A Seven Arts/Hammer Production distributed through Twentieth Century Fox. Filmed in Giant Panavision and Color. Produced and written by Michael Carreras. Directed by Don Chaffey. Director of special visual effects Ray Harryhausen.

THE CAST

TUMAK	John Richardson
LOANA	Raquel Welch
SARAKA	Percy Herbert
ANTHORA	Robert Brown
NUPONSONG	Martine Beswick
ASLOT	Jean Walardon
SUSA	Liza Thomas
TOHANA	Malaya Nappi
Ulla	Yvonne Horner

Hammer Film Productions of England is a name well known by today's aficionados of fantasy films. The company in the past decade has given us such classics as *The Curse of Frankenstein*, *Horror of Dracula*, *The Mummy* and many others. Hammer has remade most of the classic films in this medium with the exception of *The Invisible Man*.

I was in London about a year ago when I first heard the talk of Hammer producing a remake of *1,000,000 B.C.* At first I felt a bit pessimistic about this because of my gross disappointment in *She*, which at the time was Hammer's biggest project. This feeling prevailed until Christopher Lee told me that Ray Harryhausen would be directing the special effects, and that he had just returned from the film's location in the Canary Islands with writer-producer Michael Carreras.

This all took place over a year ago. The film for the most part has been completed, but it won't be until around Christmas time when Harryhausen puts the final touches on his special effects. These include volcanic eruptions, an earthquake, and many spectacular action scenes with dinosaurs. Art director Bob Jones works closely with Harryhausen and cameraman Wilkie Cooper to evoke the mood of the period through the settings and special lighting. Some of the largest and most unusual sets ever constructed at Elstree Studios will be used for the interiors.

Sketches by Ray Harryhausen of several of the dramatic special effect scenes which are now under construction at Elstree Studios.





Ray Harryhausen is well known and respected in the field of special effects. As I am sure all our readers know, he has been involved in this line for the past twenty-five years. He worked in Hollywood for twenty years on such fantasy film productions as *Earth vs. the Flying Saucers*, *The Animal World*, and *Twenty Million Miles to Earth*. Ray has worked in Europe now for some years creating his wonderful visual effects for *The Seventh Voyage of Sinbad*, *The Three Worlds of Gulliver*, *Mysterious Island* and *Jason and the Argonauts*.

The new *1,000,000 B.C.* was released in 1966 and starred Victor Mature, Carole Landis and Lon Chaney. It is the basic plot for the new Hammer production. It tells of life on earth during the period when gigantic dinosaurs, huge flying reptiles and enormous sea monsters fought an eternal battle for life. The earth itself was still bubbling and boiling and the primitive people who lived on it were savages, fighting themselves as well as the monsters and the elements.

The first production, if nothing else, was different than the run-of-the-mill science fiction films of the forties. Some parts of it were really ridiculous, like the feast in the caves. Mature had killed some kind of giant gila monster with scotch tape fins, and the rock people began to eat it, after it had been cooked.



Percy Herbert, left, and Ray Harryhausen look over some of the rushes of the new Hammer spectacular *One Million Years B.C.*



As *Mature* tore off a huge bone and began to chew the meat, tiny skeletons could be seen. The Studio probably had a giant chicken barbecue, for that is what the little bones looked like. Also the animation in that film was lacking, compared to that done by the great Willis O'Brien for *King Kong* almost a decade earlier. It was mostly done with back projection of enlarged goliath monsters, and was rather disappointing.

At the time of this writing Hammer's epic had not been completed, but I have seen about twenty minutes worth of rushes. All I can say is that it is fantastic!

THE STORY—

The film opens in black and white, and gradually gains color. Over an extreme long shot of an approaching tidal wave we see the credits. As the tidal wave crashes over us the credits are swept away. (*This is an extremely effective opening to say the least.*)

We then see before us the wastelands of earth's surface . . . the polar regions, vast desert areas, stormy seas, the Dead Sea, volcanic mountain ranges, sunsets, cloud formations, mists and fogs, hot water geysers, bubbling mud, and steaming jungle. There is no sign of any living thing. Both the picture and the sound have a weird, relentless frightening quality . . . as if the earth's surface and the elements are in constant struggle.

A huge volcano in full eruption brings in the main title, *One Million Years B.C.* Shortly we meet Tumak who is the second son of the leader of the rock tribe, a primitive savage people living in caves near a huge volcano. When Tumak fights his father for some food he is defeated and banished from the caves.

Wandering alone across a world alien to him Tumak encounters huge dinosaurs, giant lizards and ape-like gorilla people before arriving at something he never knew existed — the sea.

There, on the shore, he meets the shell people and among them the beautiful Loana. When an archer, a giant turtle, attacks and is defeated almost single-handedly by Tumak he is accepted by the tribe.

But his savagery is too much for the peace loving shell people. When he viciously fights a young man for possession of a spear, he is banished. Loana decides to leave with him.

Returning across the only world he knows, Tumak is followed by Loana. Through the country and caves of the gorilla people, into the land of the dinosaurs, and back to his own rock people.

There he battles for power and leadership against his own brother and is helped by members of the shell tribe who have wandered from their land in search of Loana.

It is then that the whole world is shaken by a gigantic explosion. The volcano erupts. The earth trembles and opens. And only a few people are left to struggle into the future.

We at *Monster Mania* feel that the new *One Million Years B.C.* is destined to become a classic. We will keep you informed as to when the film will open, and as soon as the prints of Harryhausen's animation are available we will preview them for you.

Above all, don't forget to see it . . . once you do you will never forget it!







THE INTRIGUING WORLD OF HAMMER FILMS



A publicity montage for *The Man Who Could Cheat Death* (1959)

by CHRIS FELLNER

During the pre-war years, Great Britain was hardly noteworthy when it came to film production — and she certainly didn't merit mention in the field of cinema's fantasy at a time when the entire genre was dominated by that American giant, Universal Pictures. But England's film industry would have the last laugh. She would live to see the great Universal deity topple and a new, British idol rise in its place . . .

At this time, before the world was cast into its second terrible war, a man named James Carreras was working as an assistant manager with the ABC circuit of theaters throughout Great Britain. He was destined to build a film empire upon the ashes of Universal Pictures, for it was in the Fates that James Carreras would create Hammer Film Productions.

Carreras was literally born into the entertainment business. His father, Enrique, had previously founded the Blue Hall circuit of British theaters, then had sold it to form Exclusive Films. But before James could rival his father's success, his growing career with ABC was suddenly interrupted by the outbreak of World War II.

After the fighting, Carreras was demobilized under the impressive rank of Lieutenant-Colonel in the Royal Artillery. He had been honored by the late King George VI with Membership of the British Empire for extraordinary services in the defense of London.

Upon demobilization, James joined his father and Will Hammer at Exclusive Films, then doing minor

featurettes. This wasn't enough for Carreras and, displaying the initiative that would make him a very wealthy man, he pioneered new production trends by adapting to film such popular English radio series as *Scotland Yard*, *PC 45* and *Dick Barton*. With producer Anthony Hinds, Carreras eventually branched out in his productions, concentrating on the low budget B-feature market. The result was the birth in the late 1940s of a new motion picture company, Hammer Films.

To save money on studio rentals in order to keep his young company alive, Carreras filmed in rented country houses — a tact which lent a realistic atmosphere to his programmers while at the same time allowing him to do his pictures more cheaply than his competitors. Carreras also formed a deal with U.S. producers whereby he would acquire the services of American "name" stars in return for the rights to distribute his pictures in this country. Hammer had gone international!

By this time, Universal Pictures had all but completely ceased production of the horror films whose popularity had died with the end of World War II. It would still be a few years yet before Hammer would do their first science-fiction effort, *The Quatermass Experiment*, and revive the cycle.

Meanwhile, Carreras had purchased an estate on the banks of the picturesque Thames River near Bray, not far from Windsor Castle. Here he shot his films in every room — and from every angle — in the Bray manor house until he was forced to enlarge the building. From these additions grew today's Bray Studios, whose four sound stages continue to be the base of all Hammer operations, guided by the executive offices on London's Wardour Street.



Curse of the Mummy's Tomb (1964).

One day in 1955, James Carreras was delightfully surprised to find that an obscure little production made by his company, *The Quatermass Experiment*, had grossed an exceptional amount of money. American fans flocked to see the picture under its dashing title of *The Creeping Unknown* upon its release in this country by United Artists. Carreras had used the formula he founded when filming radio series in the old days — "Give 'em what they're familiar with" — and had adapted the Quatermass story from the television show seen in Great Britain.

Anthony Hinds was assigned by Carreras to do a sequel just to be sure the success of the first Quatermass wasn't simply a "flash in the pan." Brian Donlevy was brought back as the two-fisted space research scientist (a role he played excellently) and United Artists again bought the distribution rights here in America. As it happened, *Enemy From Space* (*Quatermass II*) proved an even bigger hit than the first Quatermass epic.

James Carreras saw the light. The public wanted fantasy — and what they were willing to pay to see, Carreras was willing to give them. But first an entirely new concept of horror pictures had to be formulated and brought up to date with the times — no more of those stale Universal macabreanias!

Perhaps Carreras called an impromptu executive conference . . . and he could have asked something like this: "What is certain to horrify the viewers every time without fail?" *Blood and Dripping Gore*, came the answer. "And how can this gore be made shockingly effective?" *The More Realistic, The More Chilling!* "And the way to acquire realism?" *Impress the production Values . . . Test Scripts . . . Good Acting!*

Whether or not the people at Bray actually formulated their new fright concept in this way doesn't matter. The important thing is that Hammer did somehow create a unique horror formula. But the true test was yet to come: Would the public buy it?

The monster most intriguing to the general audience remained Frankenstein's creature — a natural choice for the gruesome Gothic shocker Carreras had in mind for testing his company's new horror formula. Carreras' partner and aid, producer Anthony Hinds, recalled: "In 1956 it was suggested that we re-make the Frankenstein story, but we were given the tip by our lawyers that we might land up with a *writ* if we put anything in the film that resembled the original Universal production. So we had the challenge of creating what was virtually a new story from the Shelley characters."

All the producers at Hammer — Anthony Hinds, Anthony Nelson-Keys and Michael Carreras (James' brother) — then set to work on the filming of an 83-minute script by writer Jimmy Sangster, entitled *The Curse of Frankenstein*. Everything in this 1956 production had to be Gothic — even the film's credit titles were lettered in hazing red Gothic script.

Terence Fisher, who had previously directed a fantasy picture, *Four-Sided Triangle*, was hired to make this new, unique horror film. A tall, gaunt actor named Peter Cushing, famed for his role in the British television version of George Orwell's "1984," was chosen to enact the part of the mad Baron Victor Frankenstein. And to portray the monster — a monster completely different in appearance and personality — Hammer signed a relatively unknown actor who had been working since 1947 without success, Christopher Lee.

Recalling the day he was asked to play Frankenstein's specific, homicidal creation, Lee said: "When the creature in *FRANKENSTEIN* was offered to me, I knew it was a wonderful challenge. I thought to myself, 'Well, I will begin to make people think' — make them wonder what I really do look like!" From then on, after playing parts in different films all over the world without attaining any degree of particular satisfaction or international fame, my name started to mean something to the public."

In late spring of 1957, Warner Bros. released Hammer's *The Curse of Frankenstein* in this country, tinted in "WarnerColor," and broke box office records. For the first time, audiences actually saw Frankenstein's monster being built from dripping severed hands, eyeballs, a brain and other juicy odds and ends. The extra money spent by Hammer to make their gory film the first color horror picture produced in England paid off for them as cash registers rang the world over.

But what really lured people into the theaters was the first appearance of a totally original Frankenstein monster. Hammer had made their initial attempt at doing exactly the opposite of what was expected — a technique that would prove to be their trade mark in the future.

Makeup artist Phil Leaskey — who left Hammer after completion of *Horror of Dracula* in 1958 and was replaced by Roy Ashton — had created the most striking and unique creature to come along for quite some time, completely catching the public off guard. No longer did anyone snicker at a huge, lumbering, square-headed brute with bolts in his neck. Here was a thin, scarred, lizard-like fiend, mortified by deep gashes tearing its shabby, corpse-like face. Ragged stitches could be seen soaking across its forehead beneath a fringe of shaggy hair. With their new Frankenstein monster, Hammer were on their way to fame!

For actor Christopher Lee, playing Frankenstein's creation was a physically painful ordeal — but his excellent characterization won him immediate stardom. Said Lee about his "monstrous" role:

"The makeup I wore took 3½ hours to get on. I could hardly move my head, or eat, or do anything. I had all sorts of things glued to my face — undertaker's wax, plastic, all sorts of horrid things. I felt embalmed. It was most unpleasant. But I just took refuge behind my face and tried to forget it all."

James Carreras saw to it that Hammer became dedicated to the advancement of horror films — mainly because they were making money for his company! Calling back the two actors he had so much success with in his Frankenstein epic, Carreras hired Lee and Cushing to co-star once again in the second of Hammer's new series of Technicolor re-makes . . .

"The most ghoulish, horrifying score film ever made!" shrieked the *Daily Mirror*.

"Quite possibly the most horrendous and fearful of all the *Dracula* vampire-hat tales ever recorded in film!" claimed *Cine magazine*.

Hammer's second excursion into Gothic horror had been loosed upon the unsuspecting world. Within two years, James Carreras saw his company get back eight times their production costs on the greatest fright film ever produced by any company: the legendary *Horror of Dracula*. Filmed in six weeks at Bray Studios in 1958, this gruesome shocker was released in England in May of that year, and in America a few weeks later



David Paul and Yvonne Monlaur in a Scene from *Brides of Dracula* (1958).

by Universal.

Believing the wise old adage, "Don't knock a good thing," Hammer made use of the same men who had created the Frankenstein success: writer Jimmy Sangster, director Terence Fisher, producer Anthony Hinds and stars Christopher Lee and Peter Cushing. Lavish sets and crisp Technicolor photography were again used to the fullest, resulting in 82 of the most gripping minutes ever spent in a movie theater.

Christopher Lee enacted his finest role as Count Dracula — a part that assured him of everlasting fame. His fantastic success in the role came from instilling not only horror in the viewer, but also a sort of respect for the monster. Lee's Dracula was cool, calculating — deadly; something to be feared, yet something to be admired for its cunning.

Horror of Dracula ultimately wound up in three different lengths for the English, American and Japanese markets, the latter being the most blood-thirsty. The British censor applied his scissors to seven portions of the film, but somehow the grisly climax escaped Auntie Censor's wrath. In it, the evil Count is transformed into a rotting nightmare.

Trapped by Van Helsing's crossed candle sticks, Dracula bares in rage and fear as his leg sinks into putrescence under the rays of the morning sun. Unable to stand, the vampire slithers across the floor like some loathsome lizard and accidentally places an arm back into the sunlight behind him. Quickly, the monster's hand dissolves from his wrist into a mass of twisted green flesh. Finally, Dracula's hissing, writhing form is reduced to a handful of dust . . . — Surely the most horrendous few minutes in motion picture history!

Hammer is soft-pedalling the gore today, but this hasn't helped them to equal the power of their first vampire picture. *Horror of Dracula* remains by far

their best effort.

Recalling the fantastic success gained by *The Curse of Frankenstein*, Hammer soon revived the Baron and instituted another film first: instead of bringing back the same monster in every episode, as Universal did, the people at Bray decided to put the emphasis on Frankenstein's continuous return to resume his experiments — each of which produce a different creature.

This new Frankie epic was *The Revenge of Frankenstein* (Columbia, 1958) and demonstrated Hammer's penchant for completely renovating the appearances and personalities of rather familiar characters, thus breathing freshness and life into their productions. Michael Gwynn gave an excellent performance as the most "human" Frankenstein's monster ever, presenting a gripping mixture of pathos and revulsion in the crippled creature of Jimmy Sangster's script. Later, Hammer presented still another concept of the monster in *The Evil of Frankenstein*, this time returning to the original Universal mold.

Dracula, too, had been changed by Hammer for *Horror of Dracula* — and a change for the better it was, too! Christopher Lee contrasted sharply in his fondish, blood-lusting characterization with the Lugosi "midnight lover" so familiar to film fans.

A change which was not for the better, however, was seen in *The Brides of Dracula* (Universal, 1960). Hammer were obviously attempting to ride on the success of their first vampire classic with this one, for instead of presenting the undead Count promised in the title, they gave fans a blonde "pretty boy" type, David Peel, as a "disciple" of the vampire king. The a good film, *Brides* could in no way measure up to *Horror of Dracula*.

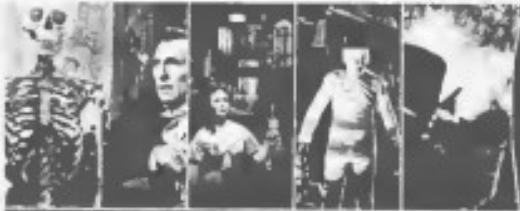
Hammer pressed on in their Technicolor remake campaign, occasionally revamping old familiar facets

The menacing Michael Gwynn in a scene from *The Revenge of Frankenstein* (1958).



Christopher Lee as The Mummy (1959).





ALL NEW
AND NEVER
DAINED
BEFORE.

"THE CURSE OF FRANKENSTEIN" WILL HAUNT YOU FOREVER!

•WARNERCOLOR presented by WARNER BROS.

The two films that started it all—*Curse of Frankenstein*, 1957 and *Marrow of Dracula*, 1958. The Hammer legend was born.

HORROR OF DRACULA



ALL NEW!
— **Student**
TECHNIQUES!

PETER CUSHING
MICHAEL DOUGHERTY
MELISSA STRIPLING
CHRISTOPHER LEE



As already mentioned,
the results were taken at 10
atmospheres for better results.



▲ The seldom-seen 1965 remake of *Dr. Jekyll and Mr. Hyde*. It had several title changes, the last being *House of Fright*. It starred Peter Cushing, Dawa Addams and Christopher Lee.

Hammer's first real failure was the 1962 production of *The Phantom of the Opera*, a real disappointment to all Hammer fans. It starred the fine actor Herbert Lom who could do little to save the film. ▼



A chilling scene from *Nightmare*.

as they went. Chris Lee and Peter Cushing were teamed once more in 1959 for *The Mummy* (Universal) and *The Hound of the Baskervilles* (UA) — both top-notch productions. Also in '59, Hammer made a new version of Paramount's *The Man in Half Moon Street* for that company, entitled it *The Man Who Could Cheat Death*. Anton Diffring starred with Christopher Lee.

Dr. Jekyll and Mr. Hyde soon got the Hammer over-haul (with Jekyll — Paul Massie — becoming handsome as Hyde instead of ugly) in *The Two Faces of Dr. Jekyll*. Columbia pictures, who had bought distribution rights for this film in America, relinquished control to American International, who then proceeded to change the title from *Two Faces of Dr. Jekyll* to *Jekyll's Inferno* and, finally, to *House of Fright* (1961). Chris Lee was featured in a supporting role.

Hammer somehow missed the mark when they gave *The Phantom of the Opera* the remake treatment for Universal release in 1962. Chris Lee was to have starred, but luckily he got out of the deal, leaving Herbert Lom to take the rap. Lom, an outstanding actor, just couldn't overcome the surprisingly dull story of *Phantom*. Hammer, in an apparent effort to give the film a shot in the arm, had the Phantom's dwarf side-kick lunge a dagger into the eye of the Opera house rat-killer in one of the most shocking scenes ever done at Gray. But one sequence does not a thriller make, and *Phantom* sank slowly into mediocrity. The co-feature, Peter Cushing's *Night Creatures*, was far better, presenting Hammer at their swash-buckling best.

The only film property yet to go before the cameras at Bray Studios is *The Invisible Man*. Perhaps Ham-

mer simply can't think of any new twists to ring in on this old stand-by. If you've seen one invisible man, you've seen 'em all!

Werewolfery was explored by Hammer in 1961 when they did a lycanthropic episode even better than Lon Chaney's *The Wolfman*, entitled *Curse of the Werewolf* (Universal). The British censor again stepped in, skipping a number of grisly close-ups of Oliver Reed, his mouth drooling scarlet Technicolor blood. Roy Ashton's makeup work was outstanding, presenting the werewolf as being gray in the color of actual timber wolves. *Curse of the Werewolf* ranks as one of Hammer's very best and shot Oliver Reed to fame for his beastly portrayal.

Hammer Films weren't strictly a horror company, however, altho the majority of their resources were channeled in that direction. The realism they had long ago become renowned for was also applied to a number of gripping war films and to some "straight" programmers.

Michael Carreras — who handled actual production along with Anthony Hinds and Anthony Nelson-Keys while James Carreras kept tabs on the company's progress — directed and produced *The Steel Bayonet* (UA, 1958), which deals with the 1943 British campaign against the Germans in the African desert. Carreras also did a film on the Japs in Burma, *Yesterday's Enemy* (Col., 1960) and a spy thriller, *Break in the Circle* (20th-Fox, 1957).

At last we come to the question asked by film enthusiasts the world over: Just why is Hammer so popular? Why have they gotten where they are today on the strength of their horror pictures?

Perhaps the reason is summed up by saying that

Holmes (Peter Cushing) comforts a dead and injured Harry Baskerville (Christopher Lee) after the destruction of the infamous Hound from Hell.



Hammer has somehow stumbled upon the secret of "Stock Stock": film sequences as morbidly fascinating as the battle between Christopher Lee and Valerie Gaunt in *Mirror of Dracula* . . .

. . . or Michael Gwynn's sudden transformation into a blood-lusting fiend in *The Revenge of Frankenstein* . . .

. . . or Peter Cushing burning the vampire's hite from his throat in *The Brides of Dracula* . . .

. . . or Tallulah Bankhead shooting Peter Vaughan in the face in *Die! Die! My Darling!*

Such film sequences are classics in the Hammer tradition of motion picture making, being visually intriguing, extremely realistic — hence believable — and dramatically forceful. Actually, "realism" is the key word — and Hammer productions are certainly realistic.

There is a staggering amount of impatience placed on minute detail at Bray which would normally be ignored by any other company. Hammer usually makes a point of researching the sets and furnishings of a given script, striving for accuracy in every item. In this respect, the work of Bernard Robinson, Hammer's production designer and art director, looks above all else. His is the genius behind the marvelously atmospheric sets seen in all of Hammer's efforts — *Baskerville Hall*, *Castle Dracula*, *Frankenstein's laboratory*, and many others.

Through the settings originates the over-all atmosphere of the motion picture as a whole, and results obtained by Bernard Robinson in the barn-like studios at Bray are a decided factor in the success of Hammer's films. A few of the sets are literally built into the Bray manor house, which is one of the blessings of having a small, compact studio.

There are little things seemingly unimportant to the casual viewer which make the films of Hammer outstanding — little things like a ceiling over an interior set. By shooting up from low angles, an experienced director, such as Terence Fisher, can create a claustrophobic effect during these interior sequences. This very effect leads to the sensation of viewing lasting, solid structures rather than delicate — at times hastily assembled — sets. The money Hammer saves by rarely having to go on actual location is most likely applied to the construction of these first-rate sets and to the purchase of fine acting talent. Recently, however, Hammer has been moving toward the big-budget "super productions," and with such films, have been bypassing the solid production values synonymous with the Hammer name. Michael Carreras did *She* (MGM, '65), traveling on location to Israel, and recently filmed *1,000,000 Years B.C.* (20th-Fox), traveling to the Canary Islands. Hammer is slowly but surely going "Big Time," but that distinct flair for atmosphere in their productions is becoming less and less apparent — and this could eventually prove Hammer's down-fall.

No matter what short-comings may appear in their production values, Hammer will always entertain audiences with the very best of acting talent. Christopher Lee and Peter Cushing, two fine artists capable of performing the works of William Shakespeare as impressively as the works of Jimmy Sangster, were both started off to fame by *The Curse of Frankenstein*. Subsequently Hammer productions laid stardom at their feet.

Lee especially owes his popularity to the wide var-



Evil of Frankenstein (1964).



Christopher Lee as he appeared in *The Pirates of Blood River* (1962).

iety of characters offered him by Hammer. For producers Carrera, Hinds and Nelson-Keys he has played Dracula, Frankenstein's monster, the Mummy, a Chinese Tong leader (*Terror of the Tongs*, Col., 1961), Rasputin (*Rasputin — The Mad Monk*, 20th-Fox, 1966), a Spanish pirate captain (*Devil-Ship Pirates*, Col., 1963), and many, many others.

Aside from the far-famed stars like Lee and Cushing, there are character actors, just as diversified in their talents whose faces are familiar to every Hammer fan, yet whose names are obscured by the top stars billed over them. Actors like George Woodbridge, Michael Ripper, Charles Lloyd-Pack and Miles Malleson are brought back again and again by the producers at Bray Studios because of the invaluable, but underrated, service their talents render to the quality of films.

George Woodbridge can easily run the gamut of emotions and play a sadistic bully (*Revenge of Frankenstein*) and a naive, cheerful police officer (Peter Seller's comedy, *Two-Way Stretch*) with equal ease. He has probably been with Hammer for more than a decade, and was last seen in *The Reptile* (20th-Fox, 1966).

The credits of Michael Ripper, Charles Lloyd-Pack and Miles Malleson are equally impressive, altho it's doubtful that they have ever been mobbed on the streets by enthusiastic fans. Ripper has appeared in *The Mummy* (1959), *The Plague of the Zombies* (1966), *Revenge of Frankenstein* (1958); Lloyd-Pack in *Enemy From Space* (1958), *Revenge of Frankenstein* (1958); *Terror of the Tongs* (1961), Malleson (usually as comic relief) in *Horrors of Dracula* (1958), *Hound of the Baskervilles* (1959) and *Brides of Dracula* (1960). They all of course have other Hammer credits too numerous to mention here. So it's obvious, then, that the executives at Bray recognize the value of excellent character support. They don't make the mistake of concentrating on the ability of the top stars

to carry a film, which is another of the many reasons for Hammer's success. Every part is played well — right down to the most meager "walk on."

Recently, Hammer seem to have fallen upon a new motto: "When in doubt, do a sequel!" After being unemployed since 1968, Baron Frankenstein suddenly set up shop again in 1964, causing *The Evil of Frankenstein* to annoy villagers in Carpathia. What annoyed film-goers, tho, was the fact that *Evil* wasn't a sequel to anything. While *Curse* and *Ravenger* (both by Jimmy Sangster) blended together smoothly, *Evil* simply found the Baron on his own, with the mustache he had sported at the conclusion of *Ravenger* completely shaved off and his assistant, Kleeve (Frances Matthews) mysteriously replaced by a new helper, Hans (Sandor Eles).

John Elder, an unfamiliar name among the Hammer ranks, wrote the unimaginative screenplay for *Evil*, as well as for *Kiss of the Vampire* (Universal, 1963). At the same time "Elder" popped up out of nowhere with his scripts, Anthony Hinds disappeared from the active production scene. The reason is that producer Hinds is reportedly moonlighting. Hinds and "Elder" are said to be one and the same man. In looking over recent Hammer productions, one sees that Anthony Nelson-Keys has replaced Hinds as the most active producer at Hammer. And whose stories is Nelson-Keys producing? Why, "John Elder's," of course!

A similar story is told concerning the screenwriter of *Dracula, Prince of Darkness*, the long-awaited sequel to *Horrors of Dracula* which Hammer filmed in April of 1965. "John Sansom" is credited with the screenplay, "based on an idea by John Elder" (there he is again!). "Sansom" is in reality Jimmy Sangster, and the script of *Dracula, Prince of Darkness* is the story Sangster had written long before called *Disciple of Dracula*. Why he didn't want his name linked with this new Hammer vampire epic isn't known.

Sangster's writing genius is actually the very nucleus of Hammer's productivity. He has worked long and hard creating scripts of consistently high quality whose successes at the box office made Hammer what they are today. Starting with the blockbuster *Curse of Frankenstein*, and its co-feature, *X, The Unknown*, Sangster proceeded to turn out in rapid succession *Horrors of Dracula* (1958), *Revenge of Frankenstein* (1958), *The Mummy* (1959), *The Man Who Could Cheat Death* (1959), *Brides of Dracula* (1960), *Terror of the Tongs* (1961), and many, many others. Aside from his work with Hammer, Sangster has also done *Blood of the Vampire* and *The Crawling Eye* for Eros Films and a straight programmer for 20th-Fox release, *Intent to Kill*. Stories dealing with insanity and murder seem to be Jimmy Sangster's personal favorites, such as those he has done in recent years. *The Snorkel* (1957), *Scream of Fear* (1961), *Paranoid* (1963), *Maniac* (1963), *Nightmare* (1964), and *Hysteria* (1965). Sangster has also recently gone into the executive branch of film-making in addition to writing by producing his own scripts under the Hammer banner. He did just that with *Hysteria* (MGM) and his most recent production, *The Nanny* (1968), bringing Bette Davis back in another nasty role for 20th-Fox.

In 1961, Sangster did a smash-bustler, *The Pirates of Blood River* (Columbia), which starred Christopher Lee and proved a big hit. Inspired by his own screenplay, he then did another pirate epic especially for Lee entitled *Devil-Ship Pirates* (Columbia, 1963). Lee



Curse of the Mummy's Tomb (1964).



The female conspirator meets her doom in the mire from *House of the Baskervilles* (1959).

played the part of Capt. Boheches, a Spanish cutthroat.

Similar to the pirate thrillers written by Jimmy Sangster was *The Scarlet Blade* (1963), created by John Gilling for producer Anthony Nelson-Kyes. Gilling, a free-lance writer/director, directed his own script which was to have featured Chris Lee, but the popular actor had to bow out due to previous commitments. A writer since the end of World War II, Gilling began directing in 1947 at the age of 35 and eventually wandered into the Hammer camp. His script, *Supernatural*, became *The Gorgon* in 1963 and reunited two good friends, Peter Cushing and Christopher Lee, who hadn't worked together since *The Mummy* four years before. Aside from directing Hammer's *Plague of the Zombies*, *The Reptile*, and *Secret of Blood Island*, among others, Gilling has written for other companies such costume thrillers as *Flash and the Fiends* (recently re-released as *The Fiendish Ghoul*) and *Fury at Smugglers Bay*.

But when speaking of directors like John Gilling, one must recognize the best of Hammer's artists, Terence Fisher. Fisher returned to the Bray Studios recently to do *Dracula, Prince of Darkness*, prompting memories of the old days when he had directed every one of the remakes to come out of Hammer. French fans actually consider Fisher's thrillers as works of art and idolize him. Said Fisher of his profession:

"Horror films are the most vulnerable and the most cinematic of all films. And believe me, they're awfully hard to pull off. I must say, tho, they're twice as rewarding as any other kind chiefly because even the highbrow critics take them seriously. In fact, I'm often

surprised by what they sometimes read into my intentions."

Today, Hammer has branched out and is striving for big budget productions, as has been noted earlier in this article. To defray the costs of filming, the Bray executives have signed a pact with Seven Arts Pictures thru which they jointly produce motion pictures for distribution in America by 20th-Fox, as has been done with *Dracula, Prince of Darkness*, *Rasputin — The Mad Monk* and *The Reptile*, among others. Thru this new partnership, such blockbusters as *She* and *1,000,000 Years B.C.* have come out of Hammer's cutting rooms. The latter production, produced by Michael Carreras from his own screenplay in Wide-Screen and Color by Deluxe, and directed by Don Chaffey, is the most costly film in Hammer's history—and there is a very good possibility that this "remake" will be even better than the original! Colorful production, special animation by Ray Harryhausen, the impressive charms of leading lady Jacqueline Welch, and handsome new-comer John (*She*) Richardson shape up as top box office entertainment.

As was mentioned earlier, Hammer has lagged in the past three years to turn out sequels of former successes rather than delve too deeply into originality. They made *The Camp on Blood Island* (Columbia) in 1957, then waited seven years before doing a sequel of sorts, *The Secret of Blood Island* (Univ., 1964). *Horror of Dracula* was a tremendous success in 1958, yet Hammer didn't do a direct continuation of the film until 1965 (*Dracula, Prince of Darkness*). The "Mummy" theme was left dormant after 1963, only to be revived in 1964 as *The Curse of the Mummy's Tomb*. And of



A lavish production scene designed by Bernard Robinson from *Hound of the Baskervilles*.

course Baron Frankenstein returned in 1964 after a six-year absence. The sad thing, tho, is that these re-hashes weren't really worth the wait. Hammer is beginning to ride on their past accomplishments, selling each of their films more and more on name value alone — and this can be a dangerous situation. It's so easy to slip down-hill when you're at the top.

For the time being, Hammer has decided against doing any more vampire pictures, but the Bray shock-masters are planning yet another cinema distortion of Mary Shelley's literary classic. Specific details are still under wraps, but this new Frankenstein epic may well be the long-overdue *Frankenstein Created Woman*. Another possibility is *The Fear of Frankenstein*. It would be intriguing if Hammer presented the Baron — horribly scarred in the fiery climax of *Evil* — as having to hide his multi-faceted face beneath a flesh-mask in the manner of *House of Wax*.

That moldy old Egyptian who never seems to stay dead will wreck havoc again in *The Mummy's Shroud* — news which would make those who saw *Curse of the Mummy's Tomb* wince in painful remembrance of that Hammer fiasco. There is a good chance, however, that this time Hammer will revert back to the original Karloff concept of 1932, depicting the living corpse as possessing a highly intelligent, cunning mind, with enough evil intent to put Fu Manchu to shame!

Thru the distribution of Twentieth Century-Fox will appear a number of Hammer goodies to entertain eager American fans. Aside from their release of the fantastic *One Million Years B.C.*, 20th-Fox will put out Bray's *Prehistoric Women*, starring Hartine Heswick and Michael Latimer, in CinemaScope and Tech-

nicolor. Also, another psycho-type romp starring a female veteran of the screen will be *The Witches* (formerly *The Devil's Own*), with Joan Fontaine attempting to rival Bette Davis and Joan Crawford for the title of "Queen of the Hags."

There is talk among film fans of a sequel to the 1965 spectacular, *She*, which was among the top ten money-makers in England that year, but now that She star Ursula Andress has become a much-in-demand box office personality, she may not want to exert her "talents" in a mere fantasy film.

Last, but far from least, is the eagerly-awaited return of *Quatermass* sometime soon in the final episode of the trilogy by Nigel Kneale, *Quatermass and the Pit*. The ever popular Peter Cushing has been mentioned for an appearance, but it's hoped Brian Donlevy will return in the role he created.

All in all, it appears that the executives at Bray intend to keep busy concocting new studies in mayhem to shock and delight their millions of fans.

In conclusion, a word from producer Anthony Nelson-Keyes should be sufficient:

"We're in the Gothic horror business because we believe the vast majority of audiences find it entertaining and fun. If they didn't, nobody would pay to see our films; motion picture theaters would refuse to show them, and we would be out of business."

Luckily for us, the day when Hammer Films go out of business seems very, very far off.



what's new in MONSTERDOM

If **MONSTER MANIA'S** second issue is late getting to the stands it's because your editor was wrapped up working on a new horror film in Hollywood.

All was going on schedule when the telephone rang last month and less than a week later I was in California working with such people as John Carradine and Lon Chaney.

Producer David L. Hewitt is quite a person to work with. Just twenty-nine years of age, this marks his third independent production. Aside from this he has also done special effect work on such films as *The Time Travelers*.

Amazing, as some people have neckties older than Producer-Director Hewitt. I had the pleasure of a long talk with Lon Chaney, which I will share with the readers of **MONSTER MANIA** in our next issue. We will also have an article on this picture with loads of inside information. That's all for now.

AIP plans to shoot H. G. Wells *The Sleeper Awakes* in Prague this coming January. Directed by Don Sharp, it will star Vincent Price and Christopher Lee.

Chris Lee fans — keep on the look-out for *Theatre of Death* and *Circus of Fear*.

Another shot of the rotten corpse from *Gallery of Horrors*.



Actor Vic McGee sides MM's editor out of his coffin in the new production *Gallery of Horrors*. In this scene I doubled for actor Ron Doyle. The make-up was my own creation but now I wish I could take it off!

Christopher Lee in *Circus of Fear*.



Lon Chaney gives MM's editor the Larry Talbot howl as he reminisces while reading **MONSTER MANIA**.



California is a great place. You never know what personalities you might meet.





Even in this special issue dedicated to Hammer Films, we feel obliged to run for our safety spread one of the all time classics from Universal. So here's a shot from one of the greats *Son of Frankenstein* with Rathbone, Lugosi and Karloff. ((C)Universal/1939).



by CHRIS FELLNER

CHRISTOPHER LEE

hammer's prince of horror



Victor Frankenstein threw open the door to his laboratory and froze in shock. Before him stood the gauze-wrapped corpse he had built with his own hands from dead limbs and organs — alive, its chest heaving with each grasp for breath. The creature stood, dazed, gently rocking on thin legs, its arms held stiffly at its side. With one swift motion, as the sensing the presence of its creator, Victor's creature suddenly reached up and tore away the bandages awashng its head to reveal — the face of a demon! What sort of freakish monstrosity had Victor brought into God's world? What hideous corpse-thing?

With this one brief, but effective, sequence in *The Curse of Frankenstein*, Hammer Film Productions introduced to the world of cinema horror, an unknown and obscure actor by the name of Christopher Lee. Both the company and the actor were new to the fantasy film business. Little did they realize that each would help the other become famous throughout the world, for Lee was to be nurtured and molded by the shock experts at Hammer into becoming the new Prince of Horror. Eventually, the very name "Lee" would rival his parent company at the box office.

Before being asked by the executives at Bray Studios to play their new Frankenstein monster in 1956, Christopher Lee had been a struggling hit player — a face in the crowd — in a long succession of minor British programmers. While his list of film credits grew, his fame hardly followed suit. When he had begun his motion picture career in 1947, Lee managed to land a contract with the J. Arthur Rank Corporation. "But I practically didn't work at all,"

he recalled, illustrating the kind of career he led before Hammer came along. "And I took any job I could find, in films and the theater."

There was no fame or fortune in pictures like *Corridors of Mirrors* (1947), Lee's first appearance on the screen; *Throttle True* (1948); *Prelude To Fame* (1949); or *Capt. Horatio Hornblower* (1950). The lists can go on and on, totalling almost 30 films before Hammer hired Lee to appear in what was his first fright role.

"*The Curse of Frankenstein*," Lee insisted later, "gave me the only real 'monster' part I have played and it was the only real 'horror' picture."

In the role of Frankenstein's spastic, bohemian creation, Lee "reached for the human being trapped within the outer shell," a technique which he would use for his later monster roles with fantastic success. He researches his roles intelligently and in depth, working from the inside out, so to speak. Once he has the character firmly developed within his mind, he then turns to its physical appearance in very much the same manner practiced by that master of grotesque characterizations, Lon Chaney, Sr. The result was the most realistic Frankenstein monster ever put on film. Lee's portrayal was an enigmatic one, presenting the creature as both a murderous fiend and a tortured, agonized animal, but in some parts of *The Curse of Frankenstein*, the genuine pathos invoked by his performance equaled and at times surpassed the classic Karloff concept of 1932.

The Curse of Frankenstein is noteworthy not only as a film, but for the lasting friendship it formed

between the two stars, Christopher Lee and an actor named Peter Cushing. Strangely enough, Lee and Cushing had previously both appeared together in *Hamlet* (1948) and *Moulin Rouge* (1953) without meeting! As they had no scenes to play together, they never saw one another on the sets. That event was reserved for *The Curse of Frankenstein*, the result being one of the warmest and most sincere friendships in the film world. Lee likes to refer to his partner in screen mayhem as his "great and good friend."

Peter Cushing recalled later, "I first met Mr. Christopher Lee in his makeup for the monster in *The Curse of Frankenstein*. It is no wonder that when I passed him in the corridor after the day's shooting I didn't recognize the tall good looking stranger who said, 'Goodnight, Peter!' This was in 1956 — and since then I have found him to be a man of extraordinary and diverse talent. A first-rate swordsman, an excellent singer, a golf champion, master of nearly all languages, and with more than a smattering of knowledge about any subject you care to discuss. And apart from his ability as an actor, he is a most accomplished mimic. On top of all this, he is a most amusing and very dear loyal friend."

Fortunately for film fans the world over, Hammer Productions recognized the magic "screen chemistry" shared by Peter Cushing and Christopher Lee and decided to team them for future fright films. Each time, however, Lee usually found himself on the losing end of every situation, even when his good friend wasn't exactly a "heroic" figure himself.

In *The Curse of Frankenstein*, released by Warner Bros. in 1957, Cushing played the crazed Baron Frankenstein, driven to the brink of insanity by his obsession with creating life from death. He was still allowed to exact Lee out in the end before getting the guillotine treatment. Anthony Hinds produced Jimmy Sangster's script as the first of Hammer's remake series, with Terence Fisher directing. Fisher, incidentally, wasn't unfamiliar with actor Lee, for they had worked together in Lee's fourth picture, *Song For Tomorrow* (1948).

The Curse of Frankenstein opens in 19th century Switzerland with Baron Victor Frankenstein (Peter Cushing) waiting in a prison cell for the hour of his execution. Vainly, he attempts to convince a priest that the murders he was convicted of committing were actually the work of a creature he and his assistant, Paul Kremp (Robert Urquhart), had built from pieces of corpses in Victor's castle laboratory. Once brought to life by a bolt of lightning, the monster (Lee) escaped from the castle and killed an old woodsman. In turn, it was shot dead by Kremp, who then left Frankenstein's experiments in disgust. Kremp returned later, however, to attend Victor's wedding to Elizabeth (Hazel Court). To his horror, he discovered that the monster had been revived by Frankenstein. It nearly killed Elizabeth and was finally destroyed as Victor sent it crashing through a laboratory skylight and into a vat of acid. Kremp summoned the authorities, leaving Victor to pay for his crimes.

The Curse of Frankenstein proved a tremendous financial success for Hammer Films, but less than an artistic success for Lee. He has steadfastly refused to ever again appear on the screen as Frankenstein's monster, feeling that the character was "a creation that lacked reality." Lee also disliked the makeup he



Devil — *Ship Pirates* (1964).



The (1958).

was forced to wear which had him "looking painfully like a circus clown" (Britain's *Pictorialgoer*).

While Hammer planned a Gothic shocker even bigger and better than *The Curse of Frankenstein*, Christopher Lee continued to play in minor "B" pictures like *Beyond Monchanss* (1956), *She Played With Fire* (1957) and *Bitter Victory* (1957). Finally, Hammer called Lee back to Bray in 1958, remembering the success they had with him in their *Frankenstein* picture, and gave him the title role in *Horror of Dracula*. Lee's portrayal of the undead Count "made" him. He was suddenly a star.

Again, a concealing makeup masked Lee's dark, handsome features, though this time the ordeal consisted only of wearing a wig, plastic fangs, and irritating red-tinted contact lenses — a far cry from the suffocating *Frankenstein* putty-and-wax mask.

"Mind you the makeup helps tremendously in creating an atmosphere, the aura and the character," Lee explained. "You feel yourself as much more a part of the character, I suppose that's one of the reasons why I don't often appear as myself, as Christopher Lee so to speak. I don't find it as exciting or convincing — one is too conscious of being honest."

Horror of Dracula, released by Universal in 1958, tells of the death of Jonathan Harker (John Van Eyssen) at the hands of the vampire king (Lee) and of the attempt made by Harker's friend, Dr. Van Helsing (Peter Cushing) to track the monster down. Dracula eludes Van Helsing and kills Harker's fiancee, Lucy (Carol Marsh). Van Helsing frees Lucy's soul, but Dracula kidnaps the wife of Lucy's brother, Arthur Holmwood (Michael Gough). Holmwood and Van Helsing pursue Dracula to his castle, where Holmwood saves his wife (Melissa Strickling) as Van Helsing destroys the vampire with the aid of two crossed candlesticks and a shaft of morning sunlight.

"Christopher Lee is quite the most horrendous Count Dracula," said Cue magazine.

Motion Picture Exhibitor stated: "The use of Technicolor has transformed what could have been an ordinary horror film into one of vivid terror where the blood drops realistically, the shadows are eerie, the

gloom deeper and the atmosphere maddening. Horror is presented here as it has rarely been pictured before, and audiences will indeed have to be strong to bear up under stakes being crunchily driven into human chests to make sure the vampire victims are dead."

Horror of Dracula had established Christopher Lee as a master of the macabre, thanks to the impressive production values and fine scripts Hammer Films gave him to work with. He began getting a large amount of film offers on the strength of his Dracula portrayal alone. In that same year (1958), he appeared in another horror picture, but not for Hammer. It was *The Doctor of Seven Dials* and he played the part of a grave-robbing, "Resurrection Joe," opposite the King of Horror: Boris Karloff. (MGM finally released this film in 1963 as *Curse of Blood*). In fact, of the five pictures Lee made in 1958, four of them were suspense-fantasies. Christopher Lee was beginning to be type cast.

The following year proved the most active for Lee at the Bray Studios where he made in rapid succession *The Hound of the Baskervilles*, *The Mummy* and *The Man Who Could Cheat Death*. Judging from the fabulous success of *The Curse of Frankenstein* and *Horror of Dracula*, Hammer realized they had a good — and profitable — thing going for them by teaming Lee with Peter Cushing.

The third Cushing/Lee effort was *The Hound of the Baskervilles*, released by United Artists in June of 1959. In it, Lee played a perfectly straight role (his first at Hammer) as "Sir Henry Baskerville," doomed to die under the Baskerville Curse.

"Now Christopher Lee turns up as a live and pretty handsome guy," said the British *Photoplay*.

In *The Hound of the Baskervilles*, a legend states that all the Lords of Baskerville Hall for the past 200 years have been killed by the Hound of Hells. Sir Henry (Lee) scoffs at the idea, but his physician friend, Dr. Mortimer (Francis De Wolff) takes the liberty of requesting the invaluable aid of Sherlock Holmes (Peter Cushing) and Holmes' assistant, Dr. Watson (Andre Morell). Holmes reveals thru "elementary deduction" that Sir Henry is indeed in

danger. An illegitimate heir to the Baskerville fortune, Mr. Stapleton (Ewen Solon) and his darkly beautiful daughter, Cecile (Maria Landi), have trained a large vicious hound to attack and kill. Holmes and Watson arrive in the nick of time to kill Stapleton and his hound and save Sir Henry. Cecile gets berserk when she's swallowed up in the treacherous moors.

"Christopher Lee scores as the handsome Sir Henry," said the *Library Journal*.

The Mummy saw Lee again buried away from view — this time beneath a heavy, one-piece suit of "wrapping," and a thick mask for his role as "Kharis." The Mummy gets the privilege of being another character Lee refuses to ever play again. However, he was particularly gratified to discover that fans and reviewers recognized his dependence upon expressive use of his eyes. Thru them, he reflected the pathetic, tormented soul trapped within Kharis' musty bandages and crusted flesh.

The *Mummy* was released by Universal at the same time UA released *The Hound of the Baskervilles* — June, 1939. It ran 88 minutes. As it turned out, *The Mummy* marked the last appearance of the Cushing/Lee team for almost the next five years.

As "Kharis," the mute, meaestrous guard of an ancient Egyptian tomb, Lee stalked an expedition of British scientists who desecrated the crypt which contained the mummy of Kharis' 4000-years-dead sweetheart. After ignoring the warnings of a mysterious Egyptian, Mehemet (George Pastell), the Englishmen, John Banning (Peter Cushing), his father, Stephen Banning (Felix Aylmer) and Joseph Whemple (Raymond Huntley), are plagued by strange happenings. They return to England, followed by Mehemet and Kharis, where the mummy, following Mehemet's sinister commands, kills both the elder Banning and Whemple. John Banning is nearly murdered by Kharis, but the monster is suddenly attracted to Banning's wife, Isobel (Yvonne Furneaux), who bears a startling resemblance to Kharis' long-dead sweetheart, Ananka (also Yvonne Furneaux). The mummy abducts Isobel after killing Mehemet and carries her off into the nearby swamp, pursued by Banning and the police, who rescue Isobel and literally slice Kharis to shreds, causing him to disappear beneath the oozing marsh forever.

Said Photoplay: "Britain's ghoulish, gaunt and grawsome Christopher (Dressler) Lee spends most of his time all wrapped up (he's the Mummy) in this remake of a famous horror classic. Chris does get out of wraps long enough to play his former self, a handsome Egyptian High Priest, in a flashback — Way back, to 2000 B.C.! It's the archeologists who spring him after 4,000 uncomfortable years, when they float an ancient curse and awaken his princess (lucky Yvonne Furneaux)."

Christopher Lee did one more film for Hammer in 1959, *The Man Who Could Cheat Death*, released by Paramount in September of that year. It proved a change of pace for Lee, presenting him as the hero, Pierre — doctor and unwilling assistant to the fiendish Georges Bonnier (Anton Diffring). Lee's makeup consisted of a cute little mustache.

"Christopher Lee, as a doctor who becomes invalided, is quietly efficient," said the *Family Movie Guide*.

The Man Who Could Cheat Death follows the efforts of Georges (Anton Diffring) to maintain his unnatural



Kharis carries his chosen mate into the swamp only to become helplessly trapped in the mire (*The Mummy*/1959).





Peter Cushing protects himself from Lee in *Curse of Frankenstein*.

104-year-old life. He stays alive thru a grisly gland transplant operation renewed every ten years, and thru the power of a strange elixir. One day, Georges, in a rage, kills his assistant in the experiment, Dr. Weiss (Arnold Marle). With Weiss gone, Georges blackmails Pierre (Lee) into going thru with the operation by holding Pierre's sweetheart, Janine (Hazel Court), hostage. Once the operation is completed, Georges rush back to Janine. To his horror, he suddenly finds himself shriveling away as a man of 104. Pierre has betrayed him, only pretending to perform the operation. Finally, Janine is rescued by Pierre as Georges perishes in a fire set by his former mistress, Margo (Delphi Lawrence), whom Georges had disfigured and imprisoned in the basement of his home.

The *Library Journal* stated: "Few horror films have been presented with such Technicolor'd elegance and high production values. Not all of the elements of the plot are completely explained when the film comes to an end, but during the time it is unfolded, it induces 'a willing suspension of disbelief'."

Christopher Lee worked in *The Two Faces of Dr. Jekyll* the following year, 1960, playing the part of a Victorian dandy, Paul Allen, "a weak but attractive man-about-town who is a passionate gambler." Lee personally considers "Paul Allen" one of the best roles of his career. *The Two Faces of Dr. Jekyll* was seen in England under that title, but American fans saw it as *House of Fright* upon its release by American International in 1961.

Paul Missie, as Dr. Jekyll and Mr. Hyde, discovers the secret of separating man's two conflicting inner personalities, Good and Evil, and eventually does away with his unfaithful wife, Kitty (Dawn Addams), and her lover, Paul Allen (Lee), who meets a gruesome death entwined in the slimy coils of a snake dancer's python. Dr. Jekyll finally decides to destroy Hyde, but in so doing, he also kills himself.

On April 21, 1960, Lee began filming Hammer's *The Terror of The Tongs* and completed his work in a record time of two weeks. He starred as "Chung King," the cruel leader of a Chinese Tong in Hong Kong. The Tong, for those who don't know, was an organization dedicated to crime and murder, dealing in the latter with efficient hatchets. The film was premiered in San Francisco on March 17, 1961, by Columbia.

In *The Terror of The Tongs*, the Red Dragon Tong, a secret society terrorizing Hong Kong in 1930, murders young Helena Jackson (Barbara Brown), the daughter of a merchant seaman, Capt. Jackson (Geoffrey Toone). Capt. Jackson vows to destroy the Tong and wins the aid of Lee (Yvonne Monlaur), a beautiful Tong slave. Lee is killed by a Tong hatchetman when she tries to warn Jackson of a Tong assassination masterminded by the vicious Chung King (Lee). Finally, the Red Dragon Tong is destroyed by Capt. Jackson and the Hong Kong police. Chung King chooses death at the hands of his own hatchet man.

"Christopher Lee, a Hammer Film regular, will be familiar to horror devotees and again he is effectively suave and evil in Mandarin makeup."—*Box Office*.

Just as 1960 was drawing to a close, Christopher Lee appeared in yet another Hammer Film on November 10 entitled *Taste of Fear*, later released as *Scream of Fear* by Columbia in 1961. Lee played the part of



The Man Who Could Cheat Death

"Dr. Gerald Pierre," a French psychiatrist. *Scream of Fear* was a psychological whodunit, the first of many by Jimmy Sangster, and is considered by Lee as his best over-all film.

Set on the French Riviera, the picture tells of the effects of a young girl (Susan Strasberg) to discover whether or not her missing father is really dead — or if someone is trying to drive her insane. Her father's corpse keeps popping up all over the place, yet her step mother (Ann Todd) and gentle Dr. Pierre (Lee) insist she's only just imagining things. Perhaps there's a plot afoot to drive the poor girl mad and rob her of her inheritance. But who could do such a thing?

"There are enough shocks in *SCREAM OF FEAR* to short-circuit the entire *Bureau*," said *Modern Screen*.

In 1961, Lee did only one Hammer film, Jimmy Sangster's *The Pirates of Blood River*, released by Columbia in 1962. He began filming around June of '61, playing the part of the vicious "Capt. LaRoebe," complete with black eye patch and a withered, crippled arm.

Capt. LaRoebe (Lee), the leader of a band of gold-lusting pirates, captures Jonathan Standing (Kerwin Matthews), a young Huguenot who has escaped from the merciless, unrelenting grip of his father, Jason (Andrew Keir). Jonathan is forced to direct the pirates back to his father's settlement. LaRoebe soon conquers the Huguenot defenders, believing they possess golden treasures. Through the efforts of Bess (Maria Landi) Jonathan attains his freedom from LaRoebe and returns to lead the Huguenot captives in a bloody revolt against their pirate captors. LaRoebe meets his death at the end of a sword.

"A most impressive characterization comes from that incorrigible bad man of the screen, Christopher Lee," said Britain's *ABC Film Review*.

The year 1962 was rather barren for Lee when it came to his film career, for he made only two pictures, both in Italy. Finally, in 1963, he returned to Bray to star in a script written especially for him by Jimmy Sangster. Called *Devil-Ship Pirates*, it was released by Columbia during the summer of 1964. Lee began film-

The Man Who Could Cheat Death (1969).



ing his role as "Capt. Rebels" on August 19, 1963.

As Capt. Rebels, Lee leads a band of Spanish cut-throats who land at an isolated English village in 1588 after escaping the defeat of the Armada. They fool the inhabitants of the village into thinking the Spaniard have been victorious and have taken over England, but the ruse is finally discovered. Rebels and all his Devil-Ship Pirates are destroyed in an explosive climax of sword-play and raging flames.

Obviously inspired by Jimmy Sangster's previous *Pirates of Blood River*, producer Anthony Nelson-Kyes promised that *Devil-Ship Pirates* would be in the same tradition, with "plenty of rip-roaring battles, sword-fights, brawls, suspense and deckwash action — not to mention three very pretty girls."

Just as the year 1963 was drawing to a close, Lee came back to Bray to begin filming *The Gorgon* on December 17. He starred as "Prof. Meister" and was re-united with his good friend Peter Cushing after a separation of almost five years after *The Mummy*. Columbia released *The Gorgon* in February of 1965.



Lee's Prof. Meister, a gruff, untidy character of great brilliance, arrives in a European village to investigate some mysterious murders in which several people are literally turned to stone. His researches, aided by Paul Heitz (Richard Pasco), lead him to Dr. Namaroff (Cushing), an imaginative brain surgeon. Namaroff is protecting Carla (Barbara Shelley) from the fact that she is possessed by the spirit of one of the Gorgons . . . By night she turns into a serpentine-haired demon with the power to turn living flesh into stone. Namaroff and Heitz are both killed by Carla before Meister succeeds in cutting off her head, thus freeing Carla's tormented soul and bringing peace once more to the countryside.

Motion Picture Exhibitor said: "A bit weak as to explanation of the events that occur herein, nevertheless this entry in the exploitable horror category can be sold to fans who go for the mysterious, murders, and the blood-chilling."

She was the only Hammer film done by Lee in 1964. He began work on August 24 at Elstree Studios, playing the part of "Bilali," a High Priest to Ursula Andress' "She." MGM released *She* in July of 1965. Again, Lee co-starred with his friend, Peter Cushing.

She tells of the arrival in 1918 of Leo Vincey (John Richardson), Maj. Holly (Cushing) and Job (Bernard Cobains) at the mysterious desert kingdom of Kuan. There, Aysaha, queen of the fabulous city (Ursula Andress), informs Leo that he is the reincarnation of a lover for whom she has waited 2,000 years. However, before Leo is led into the Flame of Eternal Life, he is forced to do battle with the jealous Bilali (Lee), who meets death in the struggle. A desperate revolt suddenly sweeps across the city of Kuan as Leo and Aysaha walk into the Flame. To Aysaha's horror, she crumbles into dust before Leo's eyes, not having known that to enter the Flame twice meant death. Now Leo is left to live forever until the Flame returns to grant him the luxury of dying.

She was generally panned by the critics, but it still managed to be among the Top Ten money-makers in Great Britain for the year 1965.

In '65, Lee began work at Bray on April 26 in the most important film of his recent career — the return of his greatest characterization . . . in *Dracula, Prince of Darkness*. All the greates were lined up to make this new Dracula a really tremendous one, Jimmy Sangster did the screenplay (under the pseudonym of "John Saxon") and Terence Fisher directed. Unfortunately, the film suffered from the absence of Peter Cushing's excellent "Prof. Van Helsing." Twentieth Century-Fox released this Hammer-Seven Arts co-production in March of 1966.

Dracula, Prince of Darkness tells of four British tourists on a trip through Eastern Europe — Charles Kent (Francis Matthews), his wife Diana (Susan Farmer), his brother Alan (Charles Tingwell) and Alan's wife Helen (Barbara Shelley) — who ignore the warnings of Father Shaandar (Andrew Keir) and eventually find themselves at the sinister Castle Dracula, where a manservant, Klove (Philip Latham), welcomes them. During the night, Alan investigates a noise and is knocked unconscious by Klove, who then slips Alan's body open and hangs it in the cellar over the crypt of Klove's master, Count Dracula. Alan's dripping blood revives Dracula and he rises from the grave to transform Helen into a fiendish vampire. Charles and Diana escape to the safety of Father



Rasputin — The Mad Monk (1965).

Shandor, who succeeds in killing Helen by driving a stake through her heart. But Dracula kidnaps Diana and rides off with her in a coach driven by Klove. Charles shoots Klove — rescuing Diana — and grapples with Dracula on the frozen moat of the vampire's castle. Father Shandor suddenly remembers that running water is effective in destroying the undead and by firing his gun, he manages to break up the ice beneath Dracula's feet, sending him to his death in the icy water.

Christopher Lee was enthusiastic about the results of *Dracula, Prince of Darkness* after having thought long and hard for many years about ever returning in the role.

"All the stuff looks very good," he reported after completing the picture, "and the performances are every bit as effective as the first. Sequels are never as good as a rule, but I think this one may well be even more frightening."

Lee's role was without a word of dialogue. "As I am already a vampire from the word go," he explained. "There is nothing I can say — not even a courteous 'Well, here we are again, eh?'"

Following *Dracula, Prince of Darkness*, Lee remained at Bray Studios to go right into another Hammer thriller, *Rasputin — The Mad Monk*.

Speaking of the role he was about to play, Lee said, "This is without doubt the most demanding role I have ever undertaken, the most difficult, and I also believe the most rewarding."

Rasputin, described as a "roaring bull of a man" by Lee, is shown in the film as he exerts his powerful will over various beautiful women in order to fulfill his sinister plans. Being a notorious lecher, he seduces an innkeeper's daughter (Flora Hartdorff), then two street women in St. Petersburg (Helen Christie and Maggie Wright). Rasputin's most torrid encounter, however, is with Sennia (Barbara Shelley), whom he ruthlessly dominates because of her closeness to the Tsarina (Bener Asherson). Rasputin eventually gains the confidence of the Tsarina and, through her, begins to gain control of all Russia. The only woman who does not respond warmly to Rasputin is Vanessa (Susan Farmer) who, with her brother (Francis Matthews) and the mad monk's doctor friend (Richard Paces), finally manages to assassinate Rasputin.

Rasputin — The Mad Monk was released by Twentieth Century-Fox in April of 1965.

Said Motion Picture Exhibitor: "Christopher Lee is indeed a competent actor, having played all manner of parts, most of them of the horrific type, if memory serves. He shows his abilidty once again by donning the robes of the mad menace of Russian history and doing a very effective job."

To date, *Rasputin* is the last Hammer production starring their versatile Prince of Horror, Christopher Lee. Fans almost got to see Lee also in *The Phantom of the Opera*, *The Boarish Blade* and *The Secret of Blood Island*, but he was forced to bow out for various reasons.

Long may the names Christopher Lee and Hammer Films continue to go hand in hand as exponents of fantasy film greatness.



THE HAMMER FILMS OF CHRISTOPHER LEE

The Curse of Frankenstein ▶
 Frankenstein's Monster
 Prod—Anthony Hinds
 Dir—Terence Fisher
 S/p—Jimmy Sangster
 (1957)



Devil-Ship Pirates
 Capt. Robelins
 Prod—Anthony Nelson-Keys
 Dir—Don Sharp
 S/p—Jimmy Sangster
 (1964)



Dracula, Prince of Darkness ▶
 Dracula
 Prod—Anthony Nelson-Keys
 Dir—Terence Fisher
 S/p—John Santom
 (1966)



The Gorgos
 Prof. Meister
 Prod—Anthony Nelson-Keys
 Dir—Terence Fisher
 S/p—John Gilling
 (1966)



Harrow of Dracula ▶
 Dracula
 Prod—Anthony Hinds
 Dir—Terence Fisher
 S/p—Jimmy Sangster
 (1968)



Hound of the Baskervilles
 Sir Henry Baskerville
 Prod—Anthony Hinds
 Dir—Terence Fisher
 S/p—Peter Bryson
 (1959)



House of Fright ▶
 Paul Allen
 Prod—Michael Carreras
 Dir—Terence Fisher
 S/p—Wolf Monkowitz
 (1961)



The Man Who Could Cheat Death
 Pierre
 Prod—Michael Carreras
 Dir—Terence Fisher
 S/p—Jimmy Sangster
 (1959)

◀ **The Mummy**
 Kheris
 Prod—Michael Carreras
 Dir—Terence Fisher
 S/p—Jimmy Sangster
 (1959)

Pirates of Blood River
 Capt. LeRoche
 Prod—Anthony Nelson-Keys
 Dir—John Gilling
 S/p—Jimmy Sangster
 (1962)

◀ **Rasputin—The Mad Monk**
 Rasputin
 Prod—Anthony Nelson-Keys
 Dir—Don Sharp
 S/p—John Elder
 (1966)

Scream of Fear
 Dr. Gerald Pierce
 Prod—Jimmy Sangster
 Dir—Seth Holt
 S/p—Jimmy Sangster
 (1961)

◀ **She**
 Billeli
 Prod—Michael Carreras
 Dir—Robert Day
 S/p—David Chantler
 (1965)

Terror of the Tengs
 Chung King
 Prod—Kenneth Hymen
 Dir—Anthony Bushell
 S/p—Jimmy Sangster
 (1961)

The Peter Cushing Story

PART TWO



Cushing as the diabolical Doctor in *The Revenge of Frankenstein*.



A candid photo between takes of Dr. Who and the Daleks (left to right: Roy Castle, Jennis Linden, Roberta Tovay, and Peter Cushing).

Recap:
Peter Cushing had always wanted to go into the theater. He was brought up in Kewley, a small village in Surrey, England, and, at the age of 21, after a number of minor jobs, he played his first stage role as a debtor in Priestley's *Coventry*. From then on, the acting bug continued to bite Cushing. He eventually left for Hollywood, USA, the film capital of the world, with only 50 pounds (\$110) in his pocket. He filled a few obscure bit parts there, and even acted as a "stand-in" in James Whale's *The Man in the Iron Mask*—Cushing's first motion picture experience. Soon war was declared between England and Germany. Cushing was graded 4F (ineligible for military service), but he still yearned to return to his home country. It was difficult to get a place on a ship during wartime, so he went to New York to take a crack at Broadway plays, and then traveled to Canada. After working at odd jobs, Cushing eventually managed to board a ship leaving for Liverpool. At last, he once again set foot on British soil in March, 1942 . . .

Cushing went at once to his brother's farm at Brigate and, two days later, to Drury Lane, where he joined ENSA.

His first play as an enlisted man was Noel Coward's *Private Lives* and he went on tour with it to barracks all over the country.

His first leading lady was Sonja Drendell, but she retired from the east a few weeks after he had joined for she had already spent a year with the play.

Her successor was Miss Helen Beck, who soon became Mrs. Peter Cushing, and they remained with *Private Lives* (only in the dramatic sense, of course) for another eighteen months.

Many of the quarters where ENSA personnel were billeted were large and rambling country mansions. As a result of draughty rooms and inadequate heating, he was very ill indeed with congestion of the lungs and, nine months later, he became the only actor to be invalided out of ENSA. Mrs. Cushing was also ill and it is only fairly recent that she has been able to shake off a racking cough which she picked up in those days.

After their "discharge," they moved to London to live with her parents, who had a house in Kensington, and he began to find work in the West End theaters. His first play was Tom Arnold's production of Tolstoy's novel, *War and Peace* and, although it only ran for two weeks, he remembers it as a great experience.

He then played the part of Frenchman, first in *We Happy Few*, and later in *While the Sun Shines*, in which he was a colleague of Ronald Squire, Michael Wilding, Jane Baxter and Hugh McDermott, and with which he went on tour for nearly a year.

At the end of the war, he took part in the first play to open at the Criterion Theater. He played Falkland in *The Rivals* and the leading lady was Dame Edith Evans. It was a great success, but was followed by what he so tactfully describes as "the harder times."

He had very little money and his wife Helen was ill and spent some time in the hospital. It was very difficult to find work and, although he had much to do with the



Cushing in his third appearance as Dr. Frankenstein — from *Evil of Frankenstein* (1964).



The Mummy (1959)

Q Theater at Cheswick and acted both in well-tried and experimental plays, the salary which he received was negligible.

He did not even have enough money to buy his wife a Christmas present and so he painted period figures on a square of old Russian silk and gave it to her as a scarf on Christmas morning.

She was thrilled with the gift and proudly wore it to the Q Theater, where he was appearing at the time. It was seen and admired by a friend of one of the most important Macclesfield textile printers who, when he saw it, immediately offered the actor a nine month's contract to design head scarves at 10 pounds per week.

A few days after he had accepted, he was offered a job by a large theatrical company. He could not, of course, break his previous agreement and he is very glad he did not for the months he spent working for the Macclesfield firm were very happy ones and he still found time to take part in several plays at the Q Theater.

It was in one of these, towards the end of his time as a textile designer, that he came to the notice of Anthony Bushell, Sir Laurence Olivier's right-hand man.

He was offered the part of Ossie in the film *Hamlet* and he accepted. His career as a scarf designer was not quite finished however, for he designed a special Hamlet scarf which was presented to the Queen Mother, as she is now, at the film's London premier.

He then went, with Sir Laurence Olivier and Miss Vivien Leigh, on the Old Vic Company's tour of Australia and he was away for almost a year.

On his return, he remained with the company and spent six months with them at the New Theater.

He became ill again, however, and had to spend some months resting and, as Sir Laurence Olivier put it, "getting a hit of fat round these old nerves."

When he had recovered he was at something of a loss in finding work, for his old company had gone to America. His wife suggested television and so they bought a copy of *The Radio Times* and made a list of about 50 producers. They wrote to all of them and received charming replies, but only one, Harold Clayton, was really interested.

He asked to see him and, when



Lee and Cushing meet eye to eye in *The Gorgon* (1964)

he did, he explained that although he had seen Mr. Cushing in many plays at the Q Theatre, he did not know what he really looked like, since he had always been disguised by beards and whiskers.

He was offered work at once and soon started rehearsals for *Edan End*, and from this point he has never looked back. He took leading parts in 31 television plays and two serials — all in space of two years. Among these were *When We Are Married*, *Beau Brummel*, *Tovarich*, *Uncle Harry* and, perhaps the most famous of them all, *1984*, in which he played opposite Yvonne Mitchell and which "really started something."

A fitting culmination to his busy years on television was that he won all three "best actor of the year" awards; those of *The Daily Mail*, *The News Chronicle* and the Guild of Producers and Directors.

He then accepted an offer to go to Spain to play opposite Allan Ladd in Warwick Films' production, *The Black Knight*. This, he

says, was not a particularly good picture, but it was a great financial success and made him a name with the public, for it was "fearfully popular with the kiddywinks."

He then played the part of Deborah Kerr's husband in *The End of The Affair*, which was directed by Edward Dmytryk and was based on a novel by Graham Greene, and he regards this as one of the best parts which he has ever had and his performance gave him a name with the film producers.

John Redway, his manager for many years, then learned that Hammer Films Ltd., the firm which had made *X: The Unknown* and *Quatermass*, were considering making a new version of *Frankenstein*, the film in which Boris Karloff had achieved such success between the wars.

Mr. Cushing, therefore, went to Bray Studios to see some of the previous Hammer productions and, being greatly impressed by

their technical and dramatic standards, he agreed to take the part of Baron Frankenstein.

The film was made on a small budget. It cost only 60,000 pounds which, although it sounds a great deal, is really very little in film production. It was a fantastic success, however, and the firm's Ford Consuls soon began to disappear and be replaced by Jaguars and Bentleys.

Part of the film's success, he says, was due to the insistence on the part of all those who were concerned with it, that the story be taken seriously. It was the result of the vivid imagination of a poet's wife Mary Shelley, and therefore the film was not made with tongue in cheek and every effort was made to make it as real and sincere as possible.

He did not really want to make any more films in the same vein, for they would only be repetitive. There was a high degree of loyalty and even brotherhood in the company, however; and, when it was

realised that if they did not make more, then rival films would, they began work on the first Dracula picture.

Since then, Mr. Cushing has taken leading parts in a number of so-called horror films and only finished work a fortnight ago on his latest, which will probably be called *The Mark of Dracula*.

He is often asked why he has appeared so often in films of this kind and, he explains, his reason for doing so is certainly not horror for horror's sake. The parts which he has had in *Frankenstein* and *Dracula* pictures and in *The Hound of the Baskervilles* have been interesting, demanding and aesthetically satisfying, and another and understandable explanation is that this is a medium in which he is in great demand and which has proved very profitable.

He gives all credit for his suc-

cess to his wife who, he says, has always guided, supported and cared for him so magnificently. They have been coming to Whitstable for almost fifteen years and before they bought their house here, they frequently stayed with a friend.

He has never been a person who likes uprooting himself and for many years they lived in a small flat in London. The Rent Act and his growing number of model soldiers, trains and paintings, however, forced them to look for other accommodations and when they saw their present house on Island Wall, they at once decided to buy it.

They are both very fond of Whitstable for although they are glad that it is sufficiently popular "to keep the local tradespeople in good heart," it is not over popular as a holiday resort and although,

like any other actor, he is always pleased to be recognized, it is a place where they can come to relax and where he can paint and watch birds and wander over tides when the tide is out.

They would rather spend their leisure time in Whitstable than in the South of France, for he considers the view of the bay and the island to be "incomparable" and he sees the town as being unchanged and unspoiled.

Mr. and Mrs. Cushing live well in their Whitstable home. Not amidst chromium-plated opulence, but very comfortably. Their house, although it has its fair share of "ever so house and garden" climbing plants, is a tasteful mixture of old and new and the overall effect is one of order, light and above all, color.

As befits someone so similar in looks to Vincent Van Gogh, Mr.

The Brides of Dracula (Hammer—U/1960)



Cushing is a successful artist as well as a film star and at the very top of his house on Island Wall he has a studio. Studio is perhaps something of a misnomer however, for although it has a splendid northern window overlooking the bay and one wall is covered with his paintings of Whitstable, the room is by no means just an artist's workshop.

It is best described as a den, and even a casual glance around it shows the great variety of his interests. Model airplanes, which he has made, hang from the ceiling and in one corner there is a workbench where he keeps his unfinished models and his tank of tropical fish which have such exotic names as Moon Platys, Zebras, Beacons and Black Widows.

He is not a man who likes being told how to do things or what to think and if, for instance, the

critics think that a particular show is bad and not worth seeing, he makes a particular point of going to see it.

This stubbornness has been rewarding in his tropical fish keeping for he read into a book that a model galleon should never be left in the bottom of the tank. He immediately made one and has saved the lives of many baby fish who, without, would have been on their parents' menu within minutes of their birth. As it is, however, they are able to scuttle inside it and stay there until they are old enough to look after themselves.

In other parts of the room there are bookshelves, which chiefly contain children's books, bunks and cabinets where he houses his collection of model soldiers and cigarette cards.

It is an altogether delightful room and it expresses his person-

ality as we saw it — not eccentric but splendidly individualist.

He has many other hobbies apart from those whose equipment may be seen in his studio, however. There are his trains, for instance, which he keeps in his London home and there is the stereophonic gramophone which is there as well.

There are also the many games which he and his wife so enjoy playing. Chief among these is probably "L'Attaque" of which he is a devotee and on the history of which he is an expert.

His chief pleasures in life are very simple ones, however, and as we said earlier, he is never happier than when he is wandering along the beach at Whitstable or watching sea birds as they circle the mud flats.



The Skull (1965)



MANIA MAILBAG

FABULOUS FIRST ISSUE

I thoroughly enjoyed the fabulous first issue of MONSTER MANIA. It was excellent from every standpoint. I was very happy to see the articles and photographs featuring the Hammer Productions. The behind-the-scenes stills were a highly interesting addition to the excellent report. The interview with Jack Pierce and Part I of the Peter Cushing Story were very informative.

You have had the finest collection of stills that I have ever seen in a single issue of a motion picture magazine. They are all sharp and clear. Please have more motion picture advertisements. The cover was also top-notch. I will be looking forward to your second issue.

LARRY G. MCKEE
Altoona, Pa.

BEST ON THE STANDS

I first saw your magazine MONSTER MANIA on the stands and I thought it to be another of those trashy monster magazines. Then I bought it and found it to be in my opinion truly the best monster magazine on the stands. You meant what you said about giving the true horror fans articles and photos which were never before published. I have never seen an article on Peter Cushing before and I am a true horror fan who collects books on the supernatural and magazines on the horror films. You impress me with the all new photographs — they are thrilling. I am a member of the Christopher Lee Fan Club and I like your photos of Christopher. I am waiting to see if you do print an article on him and if you do, to see if you get your facts straight. Keep up the good photos and the terrific work. MONSTER MANIA is here to stay!

RUSSELL TIER
Lindenhurst, N.Y.

I hope you enjoy our article on Chris in this issue. It was written by Chris Feltier who is also a member of Mr. Lee's club. Ed.

GREAT POTENTIAL

Thanks for putting out such a great magazine. I think it has great potential. When I saw it at the newsstand there were only two copies left. I am glad to see it is written seriously.

Your Jack Pierce interview was very good but too short. Your picture of Mr. Karloff wearing the original make-up was nothing short of fabulous! I have never seen this in any other magazine before.

You certainly gave enough attention to Christopher Lee and he deserves it. Bravo for your article, "Caught in the Act." Please print more like this. The story on Peter Cushing was very well written with many good stills. However, as in all good things, there is room for improvement. There was not one picture of Lon Chaney, Sr. Put in pictures of more classics like Phantom of the Opera. I would also like to see more stills of Nosferatu. I would also like to see a story about Karloff, an interview if possible.

All together, the magazine was very well done. I am an amateur artist. I hope you will find the rough sketches I have enclosed interesting. I am looking forward to your next issue.

STEVE HILLIARD
Durham, N.C.



HIGH QUALITY MAGAZINE

Congratulations on your excellent magazine! It is about time a horror magazine of high quality such as MONSTER MANIA was published. I like the way you handle the field. It is about time Hammer Film Productions were given the credit they so richly deserve. The one feature that really makes the zine is the movie review column, Menie Review. This is the way movie reviews should be done! For one thing they aren't too long, coming right to the point, yet they are done with enough detail. You also have a good habit of keeping your movie facts separate from your own private thoughts. MONSTER MANIA has a good policy here, keep it! Even though yours is the second zine declaring to have interviews each issue, I feel this is a welcomed feature and should continue. Your Peter Cushing article was another welcomed feature. It contained many little known facts. I was really surprised to see so many "never printed before" photos in one single issue. On the whole MONSTER MANIA No. 1 was an excellent issue and I'm really looking forward to the next issue.

Enclosed you will find a copy of my fanzine Gore Creatures which should interest your readers. It is a digest sized, dittoed, serious horror fanzine. We specialize in Scoop movie reviews covering all new Hammer Films. In our last issue we had reviews of Hammer's One Million Years B.C. and Prehistoric Women and in our current issue (it will be by the time MONSTER MANIA No. 2 is out) we review The Devil's Own and Frankenstein Created Woman [over 10 pages]. Also in the same issue 14 pages are devoted to publicity and latest news on 2000: A Space Odyssey direct from MGM Studios, London.

GARY SVEHLA
Baltimore, Md.

Thanks Gary. We all enjoyed Gore Creatures also. You fanzine editors are doing a top notch job. Keep up the good work. Ed.

MONSTER MANIACS

Let me commend you on your fine publication. I am always interested in seeing rare photographs, but I think you should limit the quantity of your photos, leaving room for articles. I especially enjoy your articles on Hammer films. They seem to be the best horror movie producers around these days. The interview with Jack Pierce was very interesting, and the photo of Boris Karloff as James Whale's version of the monster's appearance was a rare photo which, to my knowledge, has never been published before.

Keep up the serious air which is in your magazine; it is appreciated. One of your rivals has gone down considerably and we monster lovers need a good magazine. Suggestions—keep those reports on Hammer Films coming. Install a department previewing upcoming movies and TV shows. Do not waste space on caught in the act articles. Increase the number of movie companies you write about—Universal International, etc. Do not make articles too long. I wish your magazine good luck.

RICHARD GERSON

Atlanta, Georgia

You Universal fans will flip your coffee lids when you see what we have in store for you in issue No. 3.

Ed.

Dear Editor,

I would like to express my views concerning your new magazine, MONSTER MANIA. First of all, the cover was the best I've seen on a monster mag in a long time. Though that picture of Chris Lee, or one similar to it, had previously been published as a cover of another monster mag, you did a very good and imaginative job with it. The other cover was blaring and harsh, whereas your subtly colored image blended beautifully well into the background and side lettering, creating an aura of quiet authority and dignity. Quality abounded throughout every nook and cranny of the zine. Reproduction of the stills was excellent, as was the quality of the paper. I'm glad you're spending some time and money on researching and obtaining those behind-the-scenes and other sundry rare shots. Keep 'em up and, believe me,

they'll pay off. The Jack Pierce interview was a scoop, but it seemed as though Mr. Pierce was reading idiot cards as he answered the questions. The movie reviews were quite good. They were meaty, informative, nicely written and unbiased. It was also good to see that they weren't 3/4 synopsis and 1/4 review. I'd also like to add that the two-page spread on pages 34-35 was sumpt' else. The look on that zombie's face-yeast. Monster Gallery was interesting altho a trifle short. "The Peter Cushing Story" was O.K. but, I dunno, I kind of got the feeling I was hearing all about Aunt Martha's ulcer operations, as I was reading it. Tweak'n bed, though.

All in all, Mr. Jones, let's face it. You've got a winner. What had taken a competitor five years to build [at the height of its career], I won't say you've surpassed although, but if the second issue of MM equals or is better than the first, MM can rightfully take its place. Where The Air is So Rare, I would like to wish the very best of luck to MM, and may the eternal Vahanti ever shine its benevolent rays upon thy esophagus.

DOUG ALLEN

Houston, Texas

TALENTED CONTRIBUTORS

It is good to see such talented contributors to numerous other horror publications, as yourself and Lee Irving, strike out on your own and begin a magazine that will be of genuine interest to horror film fandom. It is apparent from your first issue that you know what the serious horror film enthusiast wants to see and read.

If you continue to concentrate on Hammer Films and the classics of the 30's and 40's you will not go wrong, however do not concentrate on these areas exclusively. In this respect your first issue was far too narrow in its presentation. Aside from the interview with Jack Pierce and your Monster Gallery, which dealt with the older films, everything pertained to Hammer Films. While all your coverage was excellent, I feel that you must broaden your scope to make future issues a success.

Your decision to include a large letter column and fan pages in your

next issue will certainly endear you to your readership if indeed they were somehow unswayed by the excellent contents of your first issue. Most readers like to feel some connection to a publication and the fan pages will be an excellent outlet for this. They will also be a means of introducing amateur publications and clubs which would otherwise be unavailable to your readers.

I am pulling for your success, although I view the economical feasibility of a serious publication such as yours with skepticism.

Editor, *Garden Ghouls Gazette*

FRED CLARKE

Thanks for the letter Fred, and we all here at MM really enjoyed your publication. As I mentioned in No. 1, most fans are very serious about monsters. Anyway that's what ninety-nine percent of our letters say! Ed.

Dear Mr. Jones,

Welcome to the field of terror film publications! A field long a complete void of serious un-punned study for a long time.

It is a shame to find criticism with so obviously a fine product, but it is through criticism improvements are made.

I found your serious reviews of DRACULA — PRINCE OF DARKNESS and PLAGUE OF THE ZOMBIES quite unfair. A classic like KING KONG, PHANTOM OF THE OPERA, or HORROR OF DRACULA is quite rare and subsequent films are always overshadowed by their predecessors. It would be impossible for Hammer's sequel to HORROR OF DRACULA to surpass it but they did one heck of a job trying. There were moments in DRACULA — PRINCE OF DARKNESS of superb direction. The young couple's flight through Dracula's forest was a moment to cause hearts to skip beats. One felt he too was escaping the evil count. Although he did not speak a word, Christopher Lee was very commanding.

PLAGUE OF THE ZOMBIES, in my estimation, was a much better film than Hammer's REPTILE. It was Andre Morell's film all the way and he made the most of it. The part of

Clive Hamilton seemed made to order for Christopher Lee.

I don't think RASPUTIN was deserving of all the praise you gave it. It certainly was not Christopher Lee's best role. In fact, I got the impression it was a harrup job. The sets were obviously borrowed from the new Dracula film and four of its leads were the same people who made PRINCE OF DARKNESS.

THE REPTILE while enjoyable was strictly second feature material.

So much for my opinions. Keep up the good work.

JOHN SCOTT
Temperance, Mich.

COVER HOOKED HER

Let me begin by saying I liked MONSTER MANIA, so that the following paragraph won't be misunderstood: I liked MONSTER MANIA.

First of all I've been wondering what the screaming, howling wind is going on! Since May there have been at least a dozen new monster mags to appear on the stands. Everyone from grandson to grandpa has suddenly decided to publish monsters. This would be fine with me, being the collector I am, but . . .

Until Friday, August 12, but one of the 'dirty dozen' were found (\$1 for a subscription!) As of 8-12-66 I was happy to add MONSTER MANIA to my priceless collection. I must admit I was a bit leery at first, what with all those others; however, it was your cover that hooked me.

I'm mad about Chris Lee! That, and all those other wonderful pictures of the Prince of Darkness, rocked you up an easy 50 points.

BOTTIE SCARANO
Hyattsville, Md.

Ed:

At last a magazine completely lacking in jokes and puns. MONSTER MANIA's first issue, combined with some excellent stills and writing, was printed without one comical pun.

Out of the 77 stills in the magazine (including the striking colored cover), 62 were from or pertaining to Hammer and 15 of the same for Universal. This left absolutely no other stills from America International's beach monsters, Japan's stuffed animals, Allied's cycle of science fiction, and hundreds of other films that were once or are still trying to captivate a new monster era that will go down in horror history as one as great as Universal's Golden Days when Karloff, Lugosi, Chaney, Reins, Atwill, Zucco, Caridine, Hardwick, Noish, Rathbone, Sloan, Strange, and Lorre reigned supreme. Only Hammer in recent years has been able to revive the names of old and the monsters of nostalgic memories with THE HORROR OF DRACULA, THE MUMMY, SHE, ONE MILLION YEARS B.C., and a baker's dozen of other smash hits. Only Hammer has been able to construct and abide a pair as great as the once famous Bela and Boris with the new Lee and Cushing who have worked in most of their horror pictures together. Only Hammer . . . well, what else can I say . . . I've said it all.

GLENN STIVERS
Newburyport, Mass.

I'm an amateur make up artist and what I always look for is the "Behind the Scenes" featured in a rival magazine. But looking through the latest edition of different monster maga-

zines I noticed the first MONSTER MANIA I read the interesting interview with my favorite make up artist Jack P. Pierce. I was intrigued with your write up and the picture of Pierce and Karloff as the famous Frankenstein Monster team. I was startled when I saw Karloff wearing the suggest make up by the director James Whale. I think you should write more about the make up and the artists in MONSTER MANIA. I think it will be a great success!

DAVID AYRES

PLEASSED WITH FIRST ISSUE

Being a serious twenty year old collegian having an intense interest in science-fiction, fantasy and horror, I was very pleased with the first edition of MONSTER MANIA. The field needs serious commentaries, articles, and critiques on many a varied subject. Most of the magazines on the market today contain only drivel perpetrated by people whose intellects must certainly be equivalent to that of the average five year old who makes up their reading public. Now I hope, serious mogs like MONSTER MANIA can forge into the lead.

I wish you the best of luck in the future and hope you keep up the good work, improve it ever until MONSTER MANIA is the most highly respected magazine devoted to a serious study of the horror and fantasy film.

RICHARD P. BRISSON

New Bedford, Mass.

We're going to do our best Dick. If it's letters from readers like yourself that make our task seem worthwhile Ed.

MONSTER GALLERY and CAUGHT IN THE ACT will return in subsequent issues.

Due to the overwhelming amount of mail, drawings, fan club information, etc., we have decided to hold off on our promised fan club pages until our next issue. It seems that so many people have written that we feel that we should mention as many as possible, and to do this right we must have more space. So be patient, we'll have all your information in Issue No. 3 of MONSTER MANIA.

All fan mail, drawings, etc. should be sent to MONSTER MANIA, 127 West 79th Street, New York, N.Y. 10024.

Edgar Allan Poe



TALES
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Read by Nelson Oimstad

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**WAR OF
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Place handkerchief over a piece of cardboard. Then place 2 ordinary glasses on top. Board is then turned upside down, but glasses do not fall . . . they remain suspended! One glass may be removed but the other remains upside down still suspended. Board and handkerchief can be offered for examination.

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A mind reading trick that makes you a wizard. Someone thinks of a number, and you can immediately tell the chosen number without adding. Completely no tomfoolery . . . complete instructions.

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extra suspense
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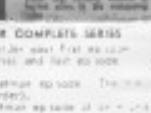
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